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American Art News

VOL. X, No. 33.

Entered as second class mail matter,
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MAY 25, 1912.

SINGLE COPIES, 10 CENTS.

SPECIAL ANNOUNCEMENT. SUMMER ISSUES

With this issue the American Art News will, as usual, during the summer, appear MONTHLY until Saturday, October 12, when the weekly issues will be resumed.

The regular summer MONTHLY issues will be published on Saturdays, June 15, July 13, August 17 and September 14.

EXHIBITIONS

Calendar of New York Exhibitions—See Page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Murray Hill Art Galleries, 176 Madison Ave.—Old Masters of all the schools.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).
Chicago.
Moulton & Ricketts—American and foreign paintings. Original etchings.

Henry Reinhardt—Old and modern paintings.

Albert Roullier—Rare original etchings.

Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.

Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

R. Gutekunst—Original engravings and etchings.

IMPORTANT REMBRANDT HERE

An unusual Rembrandt, "Christ and the Adulterous Woman," has recently arrived in New York and is at the Brandus Gallery. The canvas contains four or five figures and is a most important example.

SCHREYVOGEL TRIBUTE.

Hoping to raise \$5,000, with which to buy Charles Schreyvogel's masterpiece, "My Bunkie," from the artist's widow, the dead artist's friends have started a subscription to present the picture to the Metropolitan Museum.

MRS. CLEVELAND'S PORTRAIT.

Notwithstanding the suggestion of President Taft at the inauguration of President Hibben at Princeton, May 11, that a portrait of Mrs. Grover Cleveland should be added to those of the wives of former Presidents already in the White House, the suggestion will not be acted upon, at least, it is to be hoped for many years to come, as it appears that Mr. Cleveland, before his death, expressed the wish that no such portrait should be placed in the White House during Mrs. Cleveland's lifetime.

There is a typical and charming three-quarter length seated portrait of Mrs. Cleveland, painted some years ago by Anders Zorn, in her Princeton residence, and in time a replica of this work or the work itself, may find its way to the White House Gallery of portraits of Presidents' wives.

RECENT PICTURE SALES.

Mr. Michael Dreicer has bought a primitive by Corneille de Lyon from Knoedler & Co. The painting was formerly in the Yerkes collection.

Winslow Homer's "Watching the Breakers," which was secured by Knoedler & Co. at the recent Flower sale for \$10,300, has been sold by them to "The Friends of American Art" for the Chicago Art Institute.

Mr. Louis Ralston has sold to a collector a typical figure work by Millet, entitled "The Nurse." The canvas was secured by Mr. Ralston while in Holland last year, from the heirs of the De Kuyper estate.

A New York collector has added to his private collection a three-quarter length portrait by Hoppner, which he bought from the Ehrich Galleries.

Two paintings of the Barbizon School, "Dance of Nymphs," by Corot and "The Edge of the Forest," by Daubigny, from the collection of J. S. Forbes, were recently purchased at Christie's by Mr. Frederick Courtland Penfield for his private collection.

The London "Morning Post" of Thursday, announced the sale by Capt. H. R. Moseley of Holbein's "Portrait of Lady Rich" to a Bond St. dealer who is acting as agent for an American collection. The original of the portrait, which was painted about 1540, was the wife of Baron Rich, Lord Chancellor in the time of Henry VIII.

MME. ANDRE'S BEQUEST.

A special cable to the N. Y. Times from Paris says that a fortune, yielding \$100,000 annually, a mansion on the Boulevard Haussmann, and one of the finest art collections in Europe have been bequeathed to the Institute of France by Mme. Edouard André, herself an artist and the widow of a financier prominent under the Second Empire.

The mansion will be converted into a museum, wherein the valuable art objects it contains will continue to be enshrined. Murillo, Holbein, Gainsborough, Rubens, Van Dyck, Rembrandt, Franz Hals, Watteau, Fragonard, Ruysdael, Cuyp, Mantegna, and Botticelli are represented in the André collection, also a good deal of sculpture, as well as rare MSS., bibelots, and costly books.



PORTRAIT OF THE ARTIST.

By Antolinez.

Purchased by Mr. Archer M. Huntington from The Ehrich Galleries.

E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Charles Brunner—High-class pictures by the Old Masters.

Canessa Galleries—Antique art works.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Frères—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Folsom Galleries, 396 Fifth Ave.—Paintings by Walter L. Palmer.

Georgian Galleries, 19 East 52 St.—Loan exhibition of Old Masters in aid of the Dickens Centenary to May 30.

Kennedy Galleries, No. 613 Fifth Ave.—Etchings by William Strang.

Macbeth Gallery, 450 Fifth Ave.—Selected pictures by Americans.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Oils, watercolors and pastels by American artists.

Moulton & Ricketts Galleries, 12 West 45 St.—Etchings by Howarth, Brangwyn, Fitton, Lumsden, and other moderns.

National Arts Club, 119 East 19 St.—First annual sculpture display to June 1.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Special Summer exhibition of paintings by Inness and Wyant. Opens June 1.

Photo-cession Gallery, 291 Fifth Ave.—Drawings by children.

Tooth Gallery, 537 Fifth Ave.—Colored mezzotints by Sydney Wilson.

AUCTION SALES. EUROPE.

Paris—Collection of Mme. La Marquise Landolfo Carcano—Old and modern pictures, drawings, bronzes and other art treasures—Georges Petit Gallery—M. F. Lair-Dubreuil and M. Henri Baudoin, auctioneers—May 30-31—June 1.

PARIS—Collection Jacques Doucet—Paintings, tapestries, furniture, sculptures and art objects—Georges Petit Gallery—M. F. Lair-Dubreuil and Henri Baudoin, auctioneers—June 5-8.

Paris—Successors to Mme. X—Objects of art and furnishings. Ancient paintings.—Hotel Drouot—M. F. Lair-Dubreuil, auctioneer—June 14.

WHEN IS IT ALL GOING TO END?

(Asks the London Observer.)

The recent report of the sale of Lord Faversham's Rembrandt, "The Dutch Merchant," to Mr. Henry C. Frick, has aroused the English press and *The Observer* says:

"The exodus of masterpieces from this country to America and Germany has been increasing in recent years and an attempt is being made to compile a complete list, which will occupy many pages. Of Rembrandts alone that have gone, a list of thirty or more can be recalled, among them:

"The Mill," from Lord Lansdowne's collection, now in the Widener collection.

"The Polish Rider," sold to Mr. Frick.

"St. John Preaching," from Lord Dudley's collection, now in Berlin.

The famous portrait of the preacher Anso, from the Ashburnham collection, now in Berlin.

Rembrandt's great portrait of himself, from Lord Ilchester's collection, sold to Mr. Frick.

Portrait of the Artist, dated 1650, from Rothschild's collection, now in the Widener collection in Philadelphia.

"Rembrandt's Wife, Saskia," from the Bingham-Mildmay collection, now in the Widener collection.

"Portrait of a Young Man," from Sir Robert Napier's collection, now in America.

"The Finding of Moses," from Sir Robert Peel's collection, now in America.

The 1647 "Portrait of a Young Man," formerly in Lord Carlisle's collection, now belonging to Mr. Frick.

"Portrait of a Young Painter," from Lord Carrington's collection, now Mr. Pierpont Morgan's.

"The Savant," from Lord Brownlow's collection, now in New York.

"The Standard Bearer," from Warwick Castle, now in New York.

"Portrait of a Man," from Lord Lansdowne's collection, now in New York.

"Joseph and Potiphar's Wife," from Sir John Neeld's collection, now in Berlin.

"The Vision of Daniel," from Sir E. Lechmere's collection, now in Berlin.

"Susannah and the Elders," also from Sir E. Lechmere's collection, and now in Berlin.

"Portrait of Nicolas Ruts," from the Ruston collection, now Mr. Pierpont Morgan's.

"Portrait Group of a Young Man and Woman," from the Francis Hyn collection, now in Boston.

"St. Peter's Boat," from the Francis Hyn collection, now in Boston.

"Portrait of Rembrandt," with a plume hat, sold by Messrs. Colnaghi for the Gardner collection at Boston.

"These by no means exhaust even the list of Rembrandts, and of other masterpieces there has been a similar drain from this country. When is it all going to end?"

ITHACA, N. Y.

An Invitation Exhibition of Painting and Sculpture is now on in Goldwin Smith Hall, Cornell University, under the auspices of the Cornell Art Association. The display, held in an attractive room, well lighted and centrally located on the campus attracts throngs of students and townspeople, and arouses great interest.

The Cornell Art Association was formed last year and has on its Committee, President J. S. Schurman, Prof. Chas. H. Hull, Dean of the College of Arts and Sciences, and other men prominent in the University.

The exhibition was arranged by Prof. Olaf M. Brauner, Professor of Art, in the University. The work of the Art Association is a very necessary one, considering the remoteness of Cornell University from any art center.

Among the artists represented are, Richard Andrew, Frank W. Benson, George D. Bellows, Edith Woodman Borroughs, Arthur B. Davies, Paul Dougherty, Childe Hassam, Charles W. Hawthorne, Robert Henri, Philip Hale, John C. Johansen, Jonas Lie, William M. Faxton and Theodore Spicer-Simpson. There are 38 works shown.

BUFFALO.

The second annual exhibition of selected paintings by American artists at the Albright Gallery, opened May 7, with a reception and private view, attended by a large, appreciative and enthusiastic audience. It will continue on view during the summer. Eighty-seven artists are represented in the display with a total of over one hundred works, and the catalog reads like a roll of honor of contemporary American art.

The exhibition—every picture for which has been assembled after personal inspection and invitation—is considered to be the finest one of American art ever seen in Buffalo. The room devoted to the Dearth Collection alone deserves close study. The twenty-three works by this artist are hung in a beautiful gallery, perfectly lighted, by themselves, with much space between every picture. Professor Talcott Williams, who was in Buffalo last week, praised the Dearth pictures highly. One-third of the pictures had already been purchased by collectors in New York and Paris, but Director Sage borrowed these pictures for the present exhibition. They are well received here and appreciated by artists, art lovers and the general public.

In Gallery 17 the place of honor on the centre screen is held by James McNeill Whistler's well known "Portrait of Miss Woakes," a great feature of the present exhibition, and Director Sage was fortunate in securing its loan from Mr. Henry Reinhardt. In Gallery 17 also every member of "The Ten" American painters is represented by one or more of typical examples. There is also to be found here the work of artists of equal standing, not members of "The Ten," but likely to become such. The room, as it stands, with its harmony of color and its splendid grouping has attracted much attention.

Four other galleries contain the works of the leading American painters all of which are hung in a single line with much thought as to artistic placing and harmony. Passing through to the East Gallery one finds an entire wall devoted to a group of works by George Inness. The several examples shown are all typical. On the opposite wall is a group of works by Dwight W. Tryon, and on the other two walls are landscapes by noted artists. This room might be called a Landscape Room.

In the exhibition many noted collectors, as well as artists, are represented. Mr. W. K. Bixby of St. Louis has loaned six Tryons, a beautiful Horatio Walker, and a fine Dewing. Smith College has lent Dewing's charming "Lute Player," a strong head by George De Forest Brush, and a choice Tryon. In addition to out-of-town collectors, some Buffalo art lovers have contributed to the exhibition, including Mr. and Mrs. J. J. Albright, Mr. Willis O. Chapin, Mr. William A. Rogers, and others.

Edward W. Redfield's "Laurel Brook," which carried off the gold medal at the Pa. Academy, is much admired. It would be impossible in brief space to speak of the older works in the display, but it is pronounced by the Albright Board of Directors, as well as art writers and art lovers from out of town who have seen it, to be the best ever held at the Gallery. The Board has also stated that Director Sage has accomplished a triumph in the arrangement and hanging and has outdone all her previous successes in these lines.

MILWAUKEE.

The Art Society is holding an exhibition of paintings by Thomas S. Parkhurst and Emerson Van Gorder. Among the works shown by Mr. Parkhurst are "Vale of the Maumee," "The Summer Shower," "Heaving Sea," "The Silent Hour," "A Summer Sea" and "Le Matin."

Several paintings have been sold since the exhibit opened.

SUMMER EXHIBITION

PAINTINGS BY
Inness and Wyant

GALLERIES OF
New York School of Applied
Design for Women

Thirtieth Street and Lexington Avenue
NEW YORK

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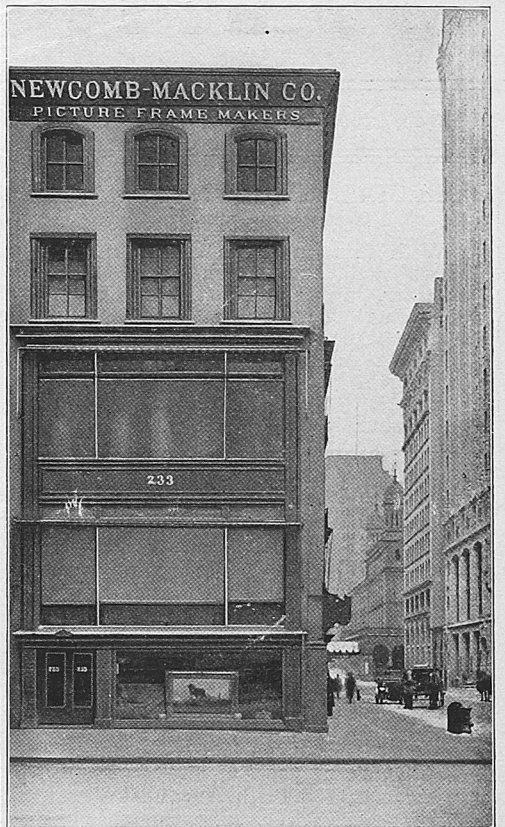
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AROUND THE STUDIOS.

Ogden Wood, the landscape artist, the dean of American artists in Paris, is closing his house on Montmatre where he has lived for forty-five years, and will return to New York where he was born in 1847. Mr. Wood is considered an authority on the slang of Montmatre, in fact, his conversational French is made up largely of the slang of the quarter and he has almost forgotten how to speak English.

William R. Leigh has left New York to spend the summer in the West, where he will paint until the late Autumn. He is spending this month in Wyoming, with an expedition from the Denver Museum. He has planned to spend June and July among the Zuni and Mochi Indians, and during August and September will paint in the Grand Canyon, the Painted Desert and the Petrified Forest. His Indian and canyon subjects were unusually popular last winter. The Snedecor Galleries report having sold some of his works.

Frederick Mulhaupt will sail for Spain June 1, where he will paint for some months, after which he will spend a considerable time at St. Ives, England, returning to New York in the late Autumn.

Paul Cornoyer recently completed a successful decoration for Trinity Church, Springfield, Mass. It was a large, important work, and was placed back of the choir, as a memorial to the late Mr. W. F. Sturtevant of that city. The artist will probably spend the Summer in Quebec.

Artur Halmi, whose recent exhibition at the Knoedler Galleries met with such remarkable success, is painting the portraits of Mrs. George Gould and her two daughters, Edith and Gloria. Other recent portraits are of Mrs. Walter Lewishohn and Mrs. Charles Blum. He will leave the city late in June to spend the Summer in Europe, and will divide his time between Paris, Holland and his native Hungary.

Isaac Jesephi has moved his studio from 80 West 40 St. to 106 West 57 St., where he will be next season.

J. G. Brown is spending the Summer at New Canaan, Conn.

J. Alden Weir is at his Summer studio at Branchville, Conn.

J. C. Nicoll returned last week from a prolonged trip through Spain, Egypt and southern Europe. He will spend the Summer at his studio at Ogonquit, Me.

Chester Hays is painting a portrait of Mrs. Harriet Stimson. The color scheme is soft pink, the pose graceful, and the composition pleasing. The fair sitter holds a garland of roses. Among other recent portraits from his brush is one of Mrs. Emile Klugge.

Louis Marks, who has had a studio at 130 West 57 St. this season, has painted among other portraits those of Mrs. James B. Clews, Mrs. Oakley Rhineland, Mrs. James H. Kidder, Mrs. Robert Livingston, Mr. Henry Clews and Miss Harriett Anderson, niece of President Taft, who is to marry Mr. Hugo de Fritsch of New York next month.

May Wilson Preston will sail June 30 for Havre where she will be joined by Louise Closser Hale, Walter Hale and Will Irwin for a motor trip through France and Italy.

Prince and Princess Pierre Troubetzkoy will leave for their country place at Cobham, Va., next month.

E. Irving Couse has gone to his summer studio at Taos, New Mexico, for the summer.

Sir Alfred East, arrived last week on the Lusitania to attend the coming Yale commencement.

Daniel Chester French is working at his studio at Glendale, Mass. He is modeling a figure for the top of the dome of the Wisconsin State Capitol at Madison.

Albert P. Lucas recently returned from Salem, Mass., where he painted a full-length portrait group of a mother and son. He is at work at present upon a large allegorical subject, containing two nude figures. It is an important work, and exemplifies the artist's skill in treatment and his understanding of the human figure. The composition is strong, the color scheme typically subtle and alluring, and the work is individual.

Philip Martiny, whose studio is at 400 West 23 St., is modeling a portrait bust of Major General Israel Bush Richardson, for West Point. He is also at work upon a group of garden sculptures for Mr. Isaac Guggenheim.

Robert W. Van Boskerck recently held a successful exhibition at the Keer Galleries in Newark. He has painted some interesting "Caracas" subjects since his return from Panama, typically good in color and sunny and joyous in feeling. He plans to go abroad, as usual, for the summer.

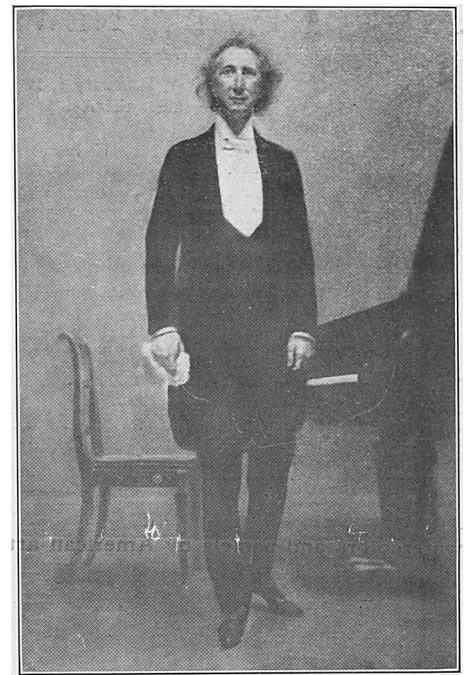
William Thorne has sailed for Europe to spend a short time in London and Paris. Recent successful portraits were a three-quarter length of Mrs. James W. Walsh of Boston and one of Mrs. Henry Babcock.

Henry Clews, Jr., expects to sail about June 1 for Italy, where he will join his mother.

Victor D. Hecht sailed recently for Italy. He expects to travel through France and possibly Germany, before returning in the late autumn.

Mr. and Mrs. Robert Vonnoh will sail for their Summer home, Gréz sur Loing, Seine et Marne, France, on La France, May 30.

Mary Cassatt is convalescing rapidly, from a severe illness in Paris.



PORTRAIT OF EMIL SAUER.
By A. Besnard.

See Page 5.

BIENNIAL CORCORAN SHOW.

The blanks for the fourth biennial exhibition of the Corcoran Gallery, to open in Washington Dec. 17 next, have been sent out. As usual, the exhibition will be confined to original oils by living American painters, not before publicly shown in Washington, and the Gallery reserves the right of exhibiting not more than two pictures by any one painter.

Entry cards must be sent in to F. B. McGuire, Director, to be received not later than Thursday, Nov. 14, next. Works will be received at Budworth's, New York; C. F. Haseltine's, Philadelphia; and Doll & Richards', Boston, not later than Nov. 19, and at the Corcoran Gallery, Washington, not later than Nov. 27 next.

The Clark prizes of \$2000, \$1500, and \$500 respectively, with gold, silver and bronze medals, and of \$500 with an honorable mention, will be again awarded to the painters whom the jury may consider as having produced the four best pictures. No previous prize-winning canvas anywhere can compete, and all canvases in competition must have been completed within two years of the exhibition's opening day. No artist may compete for a lower prize than one already received at a Corcoran display, nor receive the same prize already won, again, while the Gallery reserves the right, for one week after the opening day, to purchase any or all of the prize pictures.

A SUMMER EXHIBITION.

An interesting summer exhibition of representative oils by Geo. Inness and A. H. Wyant has been arranged, to be held in the galleries of the School of Applied Design, 30 St. and Lexington Ave. The exhibition will be open from June 1, and continue until October 1, and will afford an unusual opportunity to students and lovers of art to study the development of the art of these two modern American artists.

The exhibition contains not less than 22 typical examples of Inness and 7 of Wyant. Admission and catalogs will be free. The exhibition will be open from 9 A. M. to 6 P. M. daily, and on Sundays from 2 P. M. to 5 P. M.

SEN. CLARK SHOWS HOUSE.

Former Senator William A. Clark opened his Fifth Ave. mansion last Saturday to the members of the New York Women's Press Club, the Hunt Art Class and a company of art students from Yonkers.



THROUGH THE PINES—PICARDY.

By Frank Townsend Hutchins.

Purchased by Mr. John N. Willys, Toledo.

Bolton Brown, the discoverer of artistic Woodstock, N. Y., ten years ago, and the first painter to settle near that village, is now offering his home there for sale. It is his intention to get nearer to some center affording educational facilities, probably New York.

Grace Schuyler de Luze and Miss Spencer have recently completed a stained glass window for a church in Honolulu. It is an important work, well executed, and is much liked by the church members.

Ernest Ipsen will leave his studio in the National Arts Building next month for Nonquitt, Mass. Among his recent portrait successes are a full-length presentation of Mrs. Feigenspan and Mrs. Feigenspan-Stengel, both of Brooklyn.

Dunbar Wright has taken a studio in the Sherwood, which he will occupy in the autumn.

Francis and Bolton Jones will spend the summer, as usual, at their studio at South Egremont, Mass.

B. J. Blommers, the Dutch artist, who came to this country to paint the portrait of Andrew Carnegie, will sail for his home in Holland on May 28.

Carroll Beckwith, and Mrs. Beckwith, after a fortnight's visit in Washington, returned to New York last week and will be at the Great Northern Hotel, West 57 St. until they go to Ontcora, N. Y., for the summer.

Charles Keck, whose studio is at 148 West 36 St., is at work upon an important commission for the New York State Education Building at Albany. There are two groups of eight figures each, which symbolize mental and psychical training, and will be used as electroliers for the outside of the building. There are also groups depicting signs of the Zodiac. There are two chandeliers for the inside of the building, in which female figures and cupids are grouped. His statue of Washington for Buenos Ayres has just been unveiled there. He also has a commission for a soldiers' memorial for Pittsburgh, to contain twenty-seven portraits.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive,
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

569 Fifth Avenue.

JAMES B. TOWNSEND, President and Treasurer,
569 Fifth Avenue.

CHARLES M. WARNICK, Secretary,
569 Fifth Avenue.

PARIS AGENT.—Felix Neuville, 5 Rue
D'Athènes.

PARIS CORRESPONDENT.—R. R. M.
See, 31 Rue Tronchet.

SUBSCRIPTION RATES.

Year, in advance \$2.00
Canada (postage extra) 35
Foreign Countries 2.50
Single Copies 10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club 49 Münchenerstrasse
Ed. Schulte 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais 84 Rue Royale

LONDON

American Express Co. Haymarket St.
Allied Artists' Ass'n 67 Chancery Lane

MUNICH.

Galerie Heinemann 5, Lenbachplatz

PARIS.

American Art Students' Club 4 Rue de Chevreuse
Brooklyn Daily Eagle 53 Rue Cambon
Morgan, Harjes & Cie 31 Boul. Haussmann
American Express Co. 11 Rue Scribe
Cercle Militaire 49 Avenue de l'Opéra
Crédit Lyonnais 21 Boul. des Italiens
Comptoir National d'Escompte 2 Place de l'Opéra
Munroe et Cie. 7 Rue Scribe
Chicago Daily News Place de l'Opéra
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commercial motives.

SPECIAL ANNOUNCEMENT.

SUMMER ISSUES

With this issue the American Art
News will, as usual, during the
Summer, appear MONTHLY until
Saturday, October 12, when the
weekly issues will be resumed.

The regular Summer MONTHLY
issues will be published on Saturdays,
June 15, July 13, August 17 and
September 14.

THE SEASON'S CLOSE.

With this issue, as elsewhere an-
nounced, the weekly publication of this
journal will be suspended as usual dur-
ing the Summer months, and the dead
period of the art year in America. We
will issue our Summer numbers, as
usual, and this year these will be pub-
lished June 15, July 13, August 17 and
September 14, while the weekly issues
will be resumed, with the opening of
another art season, October 12 next.

During the Summer representatives
of this journal will visit the art centers
of Europe to collect information, and
confer with our many patrons in those
centres—with the view of still further
amplifying our art letters from Europe,
and the improvement of the journal, as
a medium of the best, most correct, and

latest information on all American and
European art happenings for art lovers
in both hemispheres.

The large and rapidly increasing cir-
culation of this journal, both in Amer-
ica and Europe, and its encouraging
growth in advertising, both of which
have made it recognized as the organ of
and authority on the art trade and art
news everywhere—is gratifying proof
of the wisdom of its founders, and their
realization of the fact that the art trade
and interests of America, at least, were
in need of an independent art news-
paper.

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HONORS FOR HAWKES.

It is reported in Paris, and in certain
social circles here, that the Legion of
Honor decoration is soon to be be-
stowed on Mr. MacDougall Hawkes
for his labor in organizing the newly
formed French Institute in America,
whose first exhibition of prints of old
French buildings, recently held in the
Sculpture room of the Fine Arts Build-
ing, was, owing to lack of advertising,
and poor management, virtually a fail-
ure.

Some surprise is felt and expressed in
art circles at the report of this com-
ing award to Mr. Hawkes if based on
his art services, as he has not been iden-
tified in any way with Art interests in
America, nor has he been known until
recently at least, to have been, in any
sense, an art patron or connoisseur.
The opinion is generally expressed in
the studios and galleries that the dec-
oration, if given, will be probably so
given by the French Government, more
as an appreciation of Mr. Hawkes' gen-
erous and lavish entertaining of the
French committee to present the Rodin
bust of La France at Lake Champlain,
and especially of the French journalists
who accompanied them on their recent
visit.

Prof. Bashford Dean, curator of arms
and armor at the Metropolitan Mu-
seum, sailed last week for Paris, where
he will meet Mr. J. Pierpont Morgan,
to advise with him on certain matters
relating to the latter's collection.

OPEN COMPETITION?

A special cable to the N. Y. *American*
from London says that in the open com-
petition for the design of the monument
to be erected by the Dominion Govern-
ment at Ottawa to King Edward, only
artists who live in the British Empire,
who are British subjects, and artists who,
while British subjects by birth, are resi-
dent elsewhere, will be allowed to com-
pete.

CORRESPONDENCE.

Hart on Academy Portraits.

Editor *American Art News*.

Dear Sir:

In your issue of May 18, the article en-
titled "Academy's New Portraits," concern-
ing some recent additions to the collections
of the Pennsylvania Academy of the Fine
Arts, very wisely refers to the two portraits
of the Von Seegers and the one of Mrs.
Powell as "attributed," respectively, to Gil-
bert Stuart and to John Singleton Copley.
I have received so many inquiries as to
whether these portraits are authentic paint-
ings by Stuart and Copley, that for the ben-
efit of those persons interested in art, and
especially in American art, I would say that
having examined all three of the portraits
named, long before they came into the pos-
session of the Academy, not one of them,
in my opinion, is the work of the painter to
whom it is ascribed.

As to the subjects of the portraits, called
by Stuart, it would be interesting to know
who were the Baron and Baroness Von
Seeger and when and where they lived that
would have given them the opportunity
to sit to Stuart for their portraits? As to
the so-called Copley being a portrait of
Eliza Willing Powell, there is nothing but
the tradition of servants' kitchen gossip to
vouch for it, and every one can measure the
value of that kind of verification. This last
canvas has been hawked about by different
dealers for the last five years, and three sep-
arate times came before me for my opinion
as to its authorship and subject, and it is
a pity the Pennsylvania Academy should
have exercised so little judgment in its pur-
chase.

I think it may safely be said that the
Pennsylvania Academy has the best collec-
tion of pictures by American painters, prior
to 1850, that exists, but unfortunately they
are most of the time hidden from view, some
of them not having been hung on the walls
for years, under what seems, to many, the
mistaken idea that the Academy's usefulness
is better conserved by using the galleries for
the exhibition of great quantities of the
ephemeral works of living painters which
have little real art value and less esthetic
interest, instead of limiting the exhibitions
of modern work to such numbers as can
be hung without disturbing the valuable
and important permanent collection and
thereby secure quality, and not quantity,
in these exhibitions. Even the wonderful
group of portraits by Stuart, which you
admirably say "is the most remarkable col-
lection of Stuart's works to be found any-
where in the world" is constantly being
taken down to make place for canvases,
that in comparison with Stuart's work, can
only be called "trash." These Stuarts
should never be removed for any purpose
except absolutely necessary renovation, as
the constant handling cannot be otherwise
than most injurious to the old canvas upon
which they are painted and they should al-
ways be upon the walls where connoisseurs
and students at home or from distant points
can study and compare them. It is to be
hoped, however, that the Von Seeger por-
traits will not be hung with the group to
bring discredit upon it, as Vanderlyn's
copy of Stuart's President Madison already
does.

CHARLES HENRY HART.
Philadelphia, May 20, 1912.

Good heavens! Are our only two
American Old Masters—Stuart and
Copley—to share the fate of so many
of their European fellows, and suffer
the impugnation of works, long and
fondly believed to be from their able
brushes? What an iconoclast is Mr.
Hart! Not content with aspersing the
authenticity and fair fame of the Metro-
politan Museum portraits attributed to
Stuart of the early Spanish Ambassa-
dor to the United States, Señor Jaunes
and wife, he now boldly invades the
sanctum sanctorum of early American
portrait art, and brandishes his critical
club—yea, even within the inner walls
of the Broad Street Temple.

The audacity of Mr. Roosevelt in
assailing President Taft, is not compar-
able, many will think, with that of Hart
in his now declared open warfare upon
the recent acquisitions of the venerable
and venerated Pennsylvania Academy.
Shiver ye woods of Schuylkill, mourn
ye dryad-haunted groves of Walnut,

Locust, Chestnut, Spruce and Pine.
Lucifer hath spoken, and your gods
are defied.

The Academy, through Director
Trask, although interrogated, replies
only that the two portraits attributed to
Gilbert Stuart and presented by Mr.
John McFadden, "have been in the
family (presumably the Von Seeger)
for many years." They are interesting
pictures, but even if authentic, not
typical examples of Stuart. As to the
so-called Copley portrait of Mrs. Will-
it is not a superior or characteristic
work.

superior or characteristic work.

As to Mr. Hart's strictures on the
removal of the early American portraits
in the large Academy Gallery to make
room for the crowding examples of con-
temporary American art at the Annual
Oil and Watercolor Exhibitions—while
there is possibly ground for his argu-
ment against this practice, we think
that he has not given sufficient allow-
ance to the impossibility of providing,
if the large portrait room should be un-
availing, for the placing of the neces-
sarily numerous and well selected ex-
amples of living American artists here
and abroad, which have made and make
the Academy's annual shows the cleav-
erest and most interesting and repre-
sentative of the larger routine public
art exhibitions of the year in this coun-
try.

A large, new, fireproof Gallery for
the preservation and proper showing
at all times of the Academy's remark-
able and unique collection of early
American portraits—is what is needed
by that institution, and such a Gallery
—it seems to us—would best meet Mr.
Hart's criticism.—Ed.

CARCANO COLLECTION SALE.

The long-awaited Paris sale of the
collection of old and modern masters
and art objects belonging to the Mar-
quise Landolfo Carcano, will take place
May 30-31 and June 1, at Georges Pe-
tit's. This collection was first fully de-
scribed in the *American Art News* of
April 27 by its Paris correspondent and
will be sold by Messrs. F. Lair-
Dubreuil and Henri Baudoin.

Owing to the importance of this col-
lection mention must again be made of
some of the masterpieces. The "Old
Masters," although not numerous, are,
as a rule, of the first rank and the
clous of the collection, are the large
Rubens, "Christ Mourned by the Holy
Women," and the Rembrandt, "Por-
trait of the Artist's Sister" (from the
San Donato collection) the last en-
dorsed by both Drs. Bode and De
Groote.

The Barbizon School is represented
by the magnificent Rousseau, "Chest-
nut Trees, Avenue," for which Com-
modore Vanderbilt offered \$100,000
years ago. No one can tell what it will
bring now, but it is sure to be keenly
bid for by amateurs and dealers. The
two Corots stand out among the mod-
ern pictures. "Solitude" dated 1866, a
large view in Limousin is very typi-
cal as is also "The Lake."

Another modern, that will be keenly
battled for is one of the two finest For-
tunys ever painted, "Spanish Wedding,"
a companion picture to the "Choice of
the Model," in Senator Clark's collec-
tion. It is reported that Sen. Clark once
offered \$100,000 for it, and may be its
purchaser at the sale.

LONDON LETTER.

London, May 15, 1912.

In these days, when the critic is called upon to review so much that depends for effect upon cheap sensationalism and superficial observation, it is refreshing to light on an exhibition of work, at once so sincere and so conscientious as that of Algernon Talmage, now on at the Chenil Gallery. His landscapes betray a real comprehension of nature in her varying moods; the sense of color is becoming more and more sure, and no attempt is made to subordinate truth to color schemes. A large canvas, purchased for the National Gallery of Sydney, is among the most successful of the exhibits.

Picasso Exhibition.

For the first time, Londoners are enjoying the opportunity of studying the work of M. Picasso by more than single examples. It cannot, however, be said that the exhibition at the Stafford Gallery is representative of the best efforts of the artist. Following the advent of the "Futurists," the show has nevertheless a special interest just now, although it must be confessed that it does not produce, by any means, that impression of daring and independence which is usually connected with the artist's name. Perhaps we have become a trifle blasé after the thrills of the recent "Post-Impressionist" and "Futurist" exhibitions! Much solid enjoyment is to be derived from the masterly draughtsmanship displayed in such studies as "La Tête Egyptienne" and "Les Deux Gymnastes," both of which indicate a scientific group of essentials.

Other Art Displays.

Norman Garstin is showing at the Walker Galleries, some pleasing Flemish studies, betraying a sensitive appreciation of color and a nice touch in the delineation of homely, simple types. His architectural accessories are sympathetically drawn, and such subjects as the quaint bustle of a market-day in Flanders or an old garden, with its mellow tints, come in for their full share of value.

Robert Anning Bell's "Mary Magdalene and Mary, the Mother of James, and Salome Carrying Spices to the Sepulchre," is the chief attraction at the present exhibition of the Royal Society of Painters in Watercolors. The composition is well carried out, and a remarkable dignity distinguishes the figures, the general severity of method being admirably in accord with the subject. Mr. Bell brings an intellectuality to bear on his work which places him in a prominent position among the artists of the day, and his latest achievement shows that he is a painter who is steadily advancing. Charles Sims sends a canvas entitled "Love Locked Out," a cleverly executed piece of work, based on a too trivial theme. F. Cayley Robinson's "Jeu d'Enfants," although lacking in the inherent irresponsibility of childhood, is a strong piece of painting, carefully designed. Some brilliant drawings of Cornwall are contributed by Lamorna Birch.

The statue of "Peter Pan," by Frampton, executed for J. M. Barrie as a gift to the children of Kensington Gardens, has now been placed in position on the banks of the Serpentine. The sculptor has cleverly captured the spirit of the novelist's charming story for the little ones. There has been considerable controversy on the matter in the press, some organs maintaining that the innovation is a dangerous precedent for writers to immortalize their work by erecting memorials of it in public places, others asserting that it is greatly preferable for our parks and streets to be adorned in such manner, rather than by means of dull statues of departed statesmen! However this may be, public opinion is unani-

mous as to the merits of the Frampton statue.

The trustees of the Chantrey Bequest have purchased Frank. L. Emanuel's "Kensington Interior," and Mortimer Brown's bronze statue of "A Shepherd Boy." Mr. Emanuel is best known by his work in black and white, but he has exhibited oils at the Academy for some years past. The picture referred to is a view of the entrance hall in one of the Queen Anne houses of Kensington, a feature of interest being the staircase, winding upwards from the decorative lobby. The gilt-bronze is a life-size figure of a boy, plucking a thorn from his hand. Sir Francis Chantrey, when leaving his bequest of £2,500 a year to the Royal Academy, stipulated that generous prices should be paid for all art works purchased, and that nothing but their intrinsic merit should weigh with the trustees.

The Macdonald Trust of Aberdeen have bought for £750 Arnesby Brown's "Norfolk Landscape," considered by many the most striking painting in this year's Academy. It is quite the best thing Mr. Brown has yet produced.

The early Jacobean Oak Room, in the possession of Messrs. Spink & Son, 6

PARIS LETTER.

May 15, 1912.

There are many small exhibitions on. At the Galerie Haussmann J. B. Dufaude shows about fifty interesting canvases. At the Galerie Moleux, the painters of modern Paris, under the presidency of Raffaelli, show works of many manners. I like best the President's "Pont de Grenelle" and "Cottage on the River Side," and the works of Albert Pierson, Pierre Vauthier, Edelmann, and Emile Lafont.

At Georges Petit's, Emile Boggio proves an agreeable landscape painter, and J. Communal a clever observer of his native land, Savoy. Jean Danteloup exhibits at Marcel Bernheim's, as does also Jean Rémond. The Galerie Davaumbez is filled with watercolors by Leprince-Ringuet.

And last but not least is the grand show just open at the Musée des Arts Décoratifs (Pavillon de Marsan) of the works of Jules Chéret, which are indeed fine and numerous.

Chéret is our modern Watteau and also our Théodore de Banville. Young in his mature age, he has been influenced by none. He is absolutely alone, and

The 18th century prints, composing the Valentin collection, fetched nice prices. "The Flight," after Fragonard at \$501, fell to M. Loys Delteil. Mme. Rousseau Girard gave \$446 for "The Flower Seller," "The Charmer," after Watteau, by Audran, reached \$1,037; the Lavreince, "Happy Moment," by de Launay, was secured for \$500 by M. Gosselin, and "Innocence en Danger" brought \$380.

Other News.

Crowds throng the Luxembourg to see the American painters' exhibition, which I have already reviewed. At the Louvre the glass is being removed from the pictures.

The Spiridon Collection is not yet sold. It will be probably bought by the syndicate of big dealers, which has worked so well together the last few months.

R. R. M. SEE.

Besnard Show and Notes.

(From an occasional correspondent.)

Paris, May 8, 1912.

Paris is beautiful this May with the chestnuts in bloom—those "Candelabres de la Printemps" which open with the spring salons. The "Nationale" is in full bloom and crowded, with many sales reported. In the lower galleries one room is devoted to the drawings of Arthur Rockham, illustrations for Wagner's Nibelungenlied, and other drawings full of quaint imagery and delightful compositions and well adapted to the subjects he treats, with his charming and piquant harmony so well known to book lovers.

Albert Besnard has been for a year in India and there has been a superb exhibition at George Petit's of his impressions and pictures, the result of this trip. It is the finest "one-man" show seen here in years—and that master of color and composition has gone a tremendous step ahead. He is big and earnest enough as not to stop still in his art and has unconsciously become simpler and more mobile.

The "Post Impressionists"—and some of these glowing and simply designed East Indian subjects approach what they aim at—should come and see a master reaching simplicity of form and color mass through masterly knowledge—and not as a cover to emptiness and inefficiency. It is the first time the writer has seen East Indian subjects painted into works of noble art—and not tiresome traveler's photo-colored records. Bravo! Besnard!

It seems amazing that this master is so little known in America—and more amazing to hear that the president of the National Academy of Design was not entirely in sympathy with the plan to have the pictures shown in New York.

Besnard stands in painting in France as Rodin does in sculpture. Both are members of the Société Nouvelle with such men as Ménard, Simon, Cottet, Raffaelli, Sargent and Alexander himself, and to a member of this society the reported negative action of Mr. Alexander towards the proposed New York exhibition seems more than queer and is severely commented on here—where he was received with open arms and made his reputation at the "Nationale."

From an artistic point of view this lack of interest seems most narrow minded, and adds no laurels to his fame.

When is that International Salon coming? The purchase of some "old masters" for a million or two does not make an art movement.

Most of the Besnard pictures were sold during the first two days of the display and that Boston man who wanted to know "who was Besnard?" had better come to see. LE CRITIQUE.



VERS L'INCONNU.
By Augustus Koopman.

In the "New" Salon.

King Street, St. James's, has lately been removed from Leigh Hall, Essex. It is an important piece of decorative woodwork, and marks that period when classic and Gothic were harmoniously blended, both in the proportions of the panelling and in the style of the ornamentation. The wall spaces are divided with pilasters and columns, and the frieze, skirting and cornice are in the best Renaissance style; Gothic feeling, however, asserts itself in the lines of the rich overmantel and in the details of the panelling. But apart from the aesthetic merit of this masterpiece, the perfection of the actual joiner's work is remarkable. Not only is the whole a marvel of delicacy, but the work has been carried out with such extraordinary skill and care that it is practically in as excellent a condition today as when it left the hands of its craftsmen. Strength has not been sacrificed to lightness of effect, and the honesty of the workmanship is apparent in every detail.

Mr. H. Kervorkian, of the Persian Art Gallery, arrived May 13 from New York, after a successful visit and season there. His stay in London will be brief, as he is leaving for Paris, where he will open an important exhibition of early ceramics, about May 30.

L. G. S.

great all the same. Some two hundred exhibits: drawings from nature, wall decorations, tapestries, cartoons, pastel sketches, posters and lithographs, prove his delightful versatility. Chief among the works shown is the drawing set, executed in tapestry by M. Gauzy of the National Manufacture of the Gobelins for M. Fenaille, who will enshrine it in his mansion at Neuilly.

Art Auctions.

The Levaigreur sale was a success to the end. The second day's sale was that of curios and miniatures. That session realized \$28,542. M. Féral gave \$2,620 for two little gouaches by Louis Moreau; a little Bourdier fils fetched \$900. I believe M. Defeuille bought for \$740 a little girl's portrait, probably by Fragonard, for M. Veil-Picard. I liked the Sapho bought by Mme. Henry Blanchon for \$820.

The last day's sale brought the grand total of the collection to nearly \$200,000. I especially remarked an Isabey miniature, bought by M. Lemaréchal for \$1,500, and another for \$1,530 (Linzer). The Guérin miniatures were also bought by M. Linzer, one for \$1,160 (Lady in Yellow), the other for \$620 (Lameth). There are a few odds and ends still to be sold, probably next winter.

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"Old Masters"

OF ALL THE SCHOOLS

BOSTON:

At the Copley Gallery (Newbury St.) Joseph Lindon Smith is showing with paintings, some 10 or 12 of his small bas reliefs, a new venture for Mr. Smith. The little heads, done in plaster and tinted, are for the most part of children seen in profile. They are all so much alike as to justify the overheard whispered query: "Is it all one family?" They are pretty and decorative in their architectural frames of dull gold and black.

Especially interesting in the 22nd annual exhibition of the Boston Camera Club (opened May 13), are the Lumière Autochromes.

THE "OLD SALON."

As I have already said, the "Old Salon" this year is very poor. I note that apart from the canvases by Adler, Delasalle, du Gardier, Richard Miller, Guillonet, Laurens, Henri Martin, Maurice Mathurin, Cyprien Boulet, L. Fréquencez, all on the line, other most interesting works are skyed, so that this year's Salon will be that of a "stiff neck"—if you wish to look at the right stuff.

Beginning in the main room, J. P. Laurens' large decoration is wonderfully young for such an old man. I dislike Gorguet's Murillo-like canvas, but recognize merit in A. Bucci's "Young Woman," Besse's "Resignation" and Cauvy's "Algiers." Caputo follows Miller, Burzon and Lucien Simon closely. Didier-Pouget is as clever and silly as ever with his eternal briars.

In the next room there is only poor stuff, save Oswald Mabet's "Harvest in Brittany," Mailland's "Returning from the Fields," MacCameron's deeply felt but a little too melodramatic, "Waiting for the Doctor."

A more interesting gallery is that where J. P. Laurens shows his probity, P. A. Laurens a good nude, Mailland his "Meal in the Fields," Suau his child portrait, Terrick Williams his strong landscape, and Quost his flowers. I like less the Leandre.

Henri Martin shows in the next gallery a strong decoration, and Mlle. Kuratowska a good portrait, which has been skyed.

The "Bonnat Studio," by Jonas, is not bad, and the Miller exquisite in color. Laparra knows the Basque peasants, Jules Pagès shows his qualities of technique, Morton Johnson's feeling permeates his "Desserte."

Ernest Laurens has a fine portrait of two ladies en negligé in a garden, G. Lannes Boudin's seascapes, and Lynch a clever interior. Asford robs Miller in his "Three Sisters."

Passing the everlasting Roybet, and Schommer one comes to the American, Thomas Kay's seapiece, Mme. Van der Haeghe's Nude, the schoolboy's drawings of M. E. Detaillé, the loud Rochegrosse, Grace Joel's tenderness, Synave's little girl and Saint Germier's views in Venice.

The Australian, Streton, has a good landscape, Miss Morstadt is a vigorous orientalist, and Tattegrain ought to paint stage decoration for the Ambigu. Maurice Mathurin deserves a better position for a charming portrait, as do Thiele and the Cezannic Stoltz.

Patricot is a good portraitist, Zwiller knows his business, Ossip Linde exhibits a fine "Bruges" and Scott is an understudy of Detaillé, alas!

A good room is that with the "Pontons" by Monchablon, a cooked landscape by Spenlove, an intelligent nude by G. Deluc, "The Poacher" by Rachmiel, "Happy Youth" by Max Bohm, and last, but not least, a harmonious portrait by M. Mathurin.

M. Comerre shows, in the next room, a repugnant figure of Christ, Chabas a "September Morning," in his usual manner. I like Lissy Ausigh's "Dolls," which she calls, heaven knows why, the "Yellow Peril." Sauber mixes Sargent with Flameng—poor salad. Baker is very near Miller, Joseph Bail dull, Avy happier than Edith Morgan, or M. Calbert.

Again a Miller, this time a true one, I mean Richard (Oscar is a weak painter), with his nude girl, showing an harmonious, if a little broad back. Dechenaud is cold but sincere and subtle, Rousseau Decelle amusing, André Dewambez can draw, Adler knows what he means, and his "Accident" is full of real pathos. Marcel Baschet is still the same, Etch—every an under-Bonnat. Balande is se-

rious, Cayron has a good touch, Paul Dupuy is classically bad, Adrien Demont breathes his souvenirs of Old Corot and Cyprien Boulet shows feeling; in his "Shepherd at Sunset."

The "Waterloo" of Dubois is full of movement, Cormon is a poor painter, in spite of his titles, Harpignies is greener than ever, Mme. Bouguereau can paint * * * chocolate box lids, Flameng is always Flameng, and I dislike his bad imitations of the great Gainsborough. How can people stand them? He ought to work for fashion papers, not for the Salon. Virginie; (every one knows that this means Mme. Demont Breton) is softer than ever. She loves children; let her be happy and exhibit her little canvases.

Gourdault is a strong painter, Marcel Berronneau interesting, Humbert a good portraitist, Alfred East a fair landscapist only and Fréquencez a colorist. Guillonet's "Blessing of the Sea" is a fine piece, Delasalle's portrait of Pierre Mille is very striking, Grün is witty, Dugardier distinguished. Gabriel Ferrier is a color photographer, Cauvy knows how to compose, Cayron is progressing.

But, thank goodness, I arrive in the last gallery. The sculpture is still to be reviewed—but, kind reader, excuse me if I leave its mediocrity to oblivion.

There is really nothing striking or of note this year when mediocrity abounds * * * everywhere. Good bye!

R. R. M. SEE.

AROUND THE GALLERIES.

Mr. Stevenson Scott, of the Scott & Fowles Co., will sail for Europe the end of the month, and Mr. Charles Fowles, of the same firm, intends to sail about the middle of June.

Mr. Felix Wildenstein, as announced, will sail on La France May 30 for Paris.

Mr. Henry Reinhardt, accompanied by Mrs. Reinhardt, sails for London today on the Olympic. Mr. and Mrs. Paul Reinhardt and Mr. Edouard Ziegler of the same firm, sailed on the Mauretania on Tuesday for London. They will go to Paris to attend the Carcano sale and hope to secure some of the masterpieces. The firm will be pleased to receive their many friends and patrons at their handsome Paris galleries, 12 Place Vendome, which are now in order for the season.

Mr. George Durand-Ruel, accompanied by Mrs. Durand-Ruel, will sail on La Provence June 6.

Mr. Louis Ralston will sail for Europe on the Lusitania May 29.

Messrs. Harold L. and Walter L. Ehrich will sail for Europe about June 1. The galleries will be open in the mornings during the Summer and special attention will be given to the rehanging of collections.

Mr. James P. Silo, accompanied by his son, James P. Silo, Jr., will sail for London June 6. They will tour Europe and will attend the Olympic Games at Stockholm.

OBITUARY.

Joseph M. Patterson.

Joseph M. Patterson, for many years treasurer of the Philadelphia Art Club, died in Philadelphia May 16, and was buried at Holmesburg, Pa., on Saturday.

Eduardo De Martinó.

Eduardo De Martino, who was marine painter in ordinary to Queen Victoria died in England on Wednesday.

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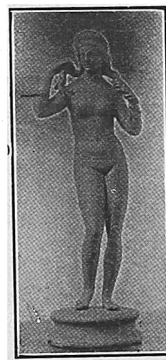
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OLD MASTERS FRAUD STOPPED.

James Castiglione and Robert Porteus, both picture dealers, were sentenced to imprisonment in Old Bailey this week. They are both members of a gang whose game has been to auction old masters manufactured for Castiglione, as pictures which had been seized by the sheriff under an order of court. The sales attracted great attention and the pictures realized big prices.

The fraud has been going on for a number of years.

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WIDENER'S HARVARD GIFT.

Mr. P. A. B. Widener will build a wing to the Harvard Library to house the collection of rare books which his grandson, Harry Elkins Widener, lost on the Titanic, willed to Harvard University. The Widener collection of books is one of the rarest in the world. Among the most valuable volumes are the original manuscript of Robert Louis Stevenson's autobiography, the first folio of Shakespeare's works, printed in 1623, cost Mr. Widener \$20,000; the "Royal Boke" published by Caxton in 1845; first edition of "Paradise Lost" and Chapman's Homer.

CURIOUS PICTURE SUIT.

A suit over a picture attributed to Franz Hals, said to be worth \$27,500 and another attributed to Rembrandt, worth \$2,500, was filed in the Supreme Court Wednesday, by Ernst Govett, a London art dealer, against M. Knoedler & Co. and Charles Blair MacDonald, member of the Stock Exchange firm of R. H. Thomas & Co. The plaintiff asks for \$30,000 or possession of the two paintings.

Counsel for plaintiff alleges that the paintings were sold in London to J. Jacob Todd, a New York broker, who paid \$15,000 down and agreed to pay the balance in three months. When Govett drew on him Todd failed to pay, but subsequently gave a chattel mortgage on the paintings to Mr. MacDonald for a debt. Mr. MacDonald now claims to be the owner under the terms of the mortgage, and has put the paintings in the custody of Knoedler & Co.

The complaint states that a certificate of authenticity by Dr. Bode accompanies the Franz Hals canvas.

Lamon Collection to Huntington.

It is said that the Lamon collection of Lincolnia which, as stated in the *Art News* last week, was recently sold to Mr. George D. Smith for \$20,000, was bought for Mr. H. E. Huntington of Los Angeles.

BALTIMORE.

It was announced at the recent annual meeting of the Institute Trustees that certain readjustments in the schedule of classes would make necessary the loss of the services of Joseph Aranyi, director of the Applied Arts Department, which department was started and had been brought to a high state of efficiency by Theodore Hanford Pond, who preceded Mr. Aranyi. The latter is spoken of by the Trustees as "an instructor who has proved his title to consideration, as an artist of rank in his special line, who gained the confidence of his pupils and fellow workers."

The position of Director of the Maryland Institute, left open by the resignation of James Frederick Hopkins, has not yet been filled and several months are likely to elapse before the selection of his successor. Mr. Hopkins resigned to accept the principalship of the Boston Normal Art School, but will remain at the Institute until the end of the present term. Much regret is felt in Baltimore over his departure, as his work at the Institute has been of the most efficient character.

CINCINNATI.

Some three hundred public school drawing teachers from the middle West met at a convention of the Western Drawing Teachers and Manual Training Association here recently. The greatest interest was shown in the exhibits of drawings, stenciling and all kinds of art work now taught in public schools, and the Woodward High School. The place of meeting was transformed temporarily into an art exposition. The

topics of discussion were divided between art education and industrial and manual training. Professor Arthur W. Dow, of Columbia University, gave an interesting talk on "Anarchism in Art Teaching," and every phase of the different subjects was discussed during the convention.

An exhibition of paintings by L. H. Meakin, president of the Cincinnati Art Club, is now on at the Art Museum. They are mostly of scenes in the Rocky Mountains and the Arizona desert, also the Grand Canyon. Among them is "Twilight," which won the silver medal at the Appalachian exposition.

The nineteenth annual exhibition of the Cincinnati Museum Association of original paintings by American artists opened at the Museum yesterday.

LOUISE MC LEAN.

WASHINGTON.

Art treasures of an aggregate value beyond all precedent in a single period of twelve months have been imported in the last year. The art treasures alone were worth \$40,000,000. Never before has so much been spent for art works by the United States, it is declared, the nearest approach being in the last previous year, when the value of imports of this character was \$22,500,000, or about half the present figure.

ST. PAUL.

At the Minnesota State Art Society Exhibit the voting contest has created much interest, as the money realized from the votes is to be used to purchase the winning picture for the Institute collection. The four leading pictures in the voting thus far are Colin Campbell Cooper's "Old Church, Dordrecht," Birge Harrison's "Mid-Ocean," "Girl in Green," by M. Jean McLane, and "San Gabriel Valley," by William Wendt.

CURIOUS "OLD MASTERS" SOLD.

A remarkable and almost unique sale of over one hundred "Old Masters," chiefly of the early Neopolitan and Tuscan schools, was held in the Freeman salesrooms, Philadelphia, May 20 and 21. The pictures were collected by the Hon. Carroll Spence when United States Minister to Turkey, 1854-58, previous to the time, according to the catalog, "when the market was flooded with spurious masters."

The collection was kept intact by Mr. Spencer's daughter in Baltimore until two years ago, when it was placed in storage. None of the artists' names except Furini, Giordano, Caraci and of course Ribera and Salvator Rosa, are at all well known to American collectors. There was a copy of a Benjamin West by Sully. Following are some of the pictures and prices which they brought: The "Battle at Sea," by Salvator Rosa, \$120, and "Ship on Fire," by the same, \$75. For the Ribera "Saviour Bearing the Cross," \$240 was paid, and a large painting by Francesco Furini, "Magdalene," brought \$270.

THE DOLLFUS SALE.

Part IV of the Dollfus collection, comprising paintings, furniture, tapestries, etc., were sold at the Hotel Drouot, May 20 and 21, by MM. F. Lair-Dubreuil and Henri Baudoin. The prices obtained did not generally reach those expected by the "experts." A Louis XV bureau table of colored wood marqueterie went to Mr. C. F. Williamson for \$3,520. There was keen competition among several dealers for a Louis XV commode in black and gold lacquer signed Wolff which finally went to Mr. Stettiner for \$3,146.

The pictures sold brought the following prices:
Rubens—
"Portrait of Gevartius"; Stettiner \$11,990
Bol—
"Portrait of a Man"; Feral..... 8,030
Cuvp—
"Fishing at the Mouth of the Meuse"; Kleinberger 8,030
Trinquette—
"Mme. de Polignac"; Wildenstein 5,500
Roslin—
"Mme. de Lamballe"; Wildenstein 3,520
Larguilliere—
"Portrait de Femme et Diane"; Sortais 5,720
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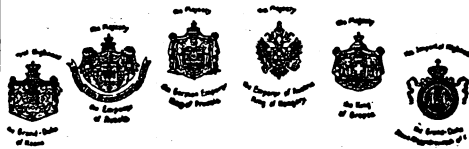
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